

## TWO MORE PLAYS FOR NEW SEASON



MYRTLE TANNEHILL IN A PAIR OF SIXES

## OPENINGS THIS WEEK.

MONDAY night, at the Thirty-ninth Street Theatre, "The Third Party," with Taylor Holmes and Walter Jones in the principal parts.

WEDNESDAY, at the New York University, 181st street and University avenue, Ben Greet and his Woodland Players in "As You Like It" at the matinee and "A Midsummer Night's Dream" in the evening.

FRIDAY night, at the Republic Theatre, "He Comes Up Smiling," a comedy in four acts, with Douglas Fairbanks in the leading role.

FRANK COMSTOCK will offer a farce of English extraction entitled "The Third Party" to-morrow night at the Thirty-ninth Street Theatre, with Taylor Holmes and Walter Jones assuming the two leading roles. The supporting company will include Marjorie Wood, Johanna Howard, Alma Belwin, Jeffrey Lewis, Claudia Gerard, Lydia Carlisle, Richard W. Temple, Alfred Hesse, Charles B. Gell, William L. Gibson, Charles George, John Villanov, and Ray Dodge. The original farce is by Jackson Brandon and Frederick Arthur, but Mark Swan is the accredited author of the American version.

For over three months last spring "The Third Party" amused theatre-goers in Chicago, the cast at that time being the same as the present one. The first shows a general room of the restaurant Revue, London. Here comes Christopher Pottinger, M. P., with Rose Gauthorne, a dancer. As they cannot obtain a private dining room Pottinger calls for a chaperon. This seems necessary in view of the fact that the most estimable M. P. is married and his wife might—well, she does drop in. The official chaperon of the restaurant, Mr. "Gazza," is absent, so Pottinger calls for a chaperon. Chester comes face to face with his fiancée and the gentleman engaged to Miss Gauthorne also arrives, only to add to the complexity of the situation.

The matinee will occur on Wednesday and Saturday. This, therefore, will be the last week of "Too Many Cooks" at this theatre.

A H Woods will make his first New York production of the season on Friday evening when he presents Douglas Fairbanks in "He Comes Up Smiling," a "motor comedy in four cylinders," dramatized by Byron Ongley and Emil Nivray, the authors of "The Typofoon," from Charles Sherman's novel.

The story of "He Comes Up Smiling" deals with the adventures of Jeremiah Morris, known as "the watermelon," a minister's son who has taken to "the road" out of sheer love of nature, but who keeps clean in mind and body. Circumstances over which Jeremiah has no control force him to don the clothes of another young man who is known as the "king of the cotton market" and after that chance and Cupid play merry pranks with him. In his disguise he meets the cotton king's rival and wins his daughter. He manages to save the cotton king's fortune and make one for himself, besides winning the girl. The story is replete with surprises and it is interesting to know that many of the technical points of the plot were furnished by the star's father-in-law, Daniel J. Sullivan, once the "cotton king" of Wall street.

Patricia Collinge, who last year was a co-star with William Crane in "The New Henrietta," is the girl in the case, and others in the supporting company are William Morris, George Backus, Robert Cain, Edith Brown Decker, Edward Durand, Robert Kelly and Charles Horn. Before coming to New York Mr. Fairbanks and his supporting company will appear the first half of the week at the Broadway Theatre, Long Branch.

The new comedy will mark the beginning of Mr. Woods's active management of the Republic Theatre.

Ben Greet and his Woodland Players will be at New York University, 181st street and University avenue, on Wednesday and will present two Shakespearean plays, matinee and evening. In the afternoon the company will play "As You Like It" and in the evening "A Midsummer Night's Dream." The company in addition to Ben Greet will include Elsie Herndon, Emma Viola, Knott, Ruth Vivian, Charles Francis, George Sumner, Herbert Palmer and George Hare.

## THE MUSICAL PLAYS.

Two additions will be made to the cast of "Ziegfeld Follies" at the New Amsterdam Theatre to-morrow night. Kitty Doner, an eccentric comedy actress who is making her New York debut following a successful engagement at the Gaiety Theatre, San Francisco, will be one of the newcomers. Johnnie Davis, the comedian who for several seasons was featured with Dockstader at the Casino, is the other addition. Others of the big cast will be unchanged.



PATRICIA COLLINGE IN "HE COMES UP SMILING"



GLADYS FELDMAN IN "ZIEGFELD FOLLIES"

"The Passing Show of 1914" continues to entertain capacity audiences at every evening performance at the Winter Garden, and in spite of counter out of door attractions and the weather the matinee are crowded. The cast remains the same since the opening. As first week in June, and includes Bernard Granville, Jose Collins, George W. Monroe, T. Roy Barnes, Ethel Amorita Kelly, Marilyn Miller, Muriel Window, Frances Demarest, Harry Fisher, Robert Emmet Keane, Lew Brice, Stanford Pemberton, Bessie Crawford, Ivan Bankoff, Elsie Pierce, Winifred Gilrain, John Freeman, William Dunham, Winona Wilkins and June Elvidge. The matinee occurs on Tuesday, Thursday and Saturday.

## PLAYS THAT CONTINUE.

"A Pair of Sixes," the farce which is having a successful run at the Longacre Theatre, will have the first change in the cast to-morrow night, when Myrtle Tannehill will succeed Ann Murdock in the leading feminine role. There is every indication that the piece will remain at the theatre until the new year.

"Potash and Perlmutter," the Montague Glass comedy, which is within two weeks of a year's run at the Cohan Theatre, continues to draw capacity audiences. There have been a few changes in the cast during the warm weather to enable the players to take a needed vacation, but the cast is now practically the same that appeared at the early performances.

"The Dummy," which didn't open at the Hudson Theatre until just as the warm weather set in, has more than held its own, and now that the new season has begun is drawing enthusiastic audiences. There is every likelihood that the piece will continue for many weeks, and already a second company is being formed to offer the play on the road.

The "Kitty MacKay" company, which recently enjoyed a week's run at Atlantic City, has settled down to a continuation of the run of the Scottish comedy at the Comedy Theatre. Molly McIntyre heads the cast, which has seen but few changes since the first performance early in January. No date has as yet been set for the closing of the new New York run and there is every indication that the piece will round out its year here.

"Too Many Cooks," which has been pleasing large audiences at the Thirty-ninth Street Theatre, will move to-morrow to the Maxine Elliott Theatre to make room for "The Third Party."

It will succeed there "Apartment 12-K," the farce by Lawrence Riving, which gave its last performance last night after a two weeks engagement.

## THE WEEK IN VAUDEVILLE.

What is to Be Seen in the Week Stand Theatres.

Adgie's trained lions will be the leading feature this week at the Palace Theatre. One of the lions, "Teddy," recently brought the act into unenviable prominence by killing Emerson Dudley Dietrich of Bensonhurst during an engagement in Chicago. Other acts on the bill will include Lew Dockstader, the minstrel monologist; Ray Samuels, Joan Sawyer and her dancing partners, Adelaide and Hughes, Joseph Santley and his supporting company of dancers, the Eight Wild Moors, and others.

Arthur Hammerstein will present Stella Mayhew this week at the Victoria Theatre and Roof Garden. Miss Mayhew is the leading player in Hammerstein's "High Jinks" company, and will play but a limited engagement in vaudeville. She will be assisted by her husband, Billie Taylor. Other acts on the excellent programme will include Viva Ethelia, Aida Overton Walker, assisted by Lackaye Grant; Windsor McCay, Claire Rochester, the Seven Bracks, Lane and O'Donnell, Ed. Morton, Wheeler and Wilson, Sidney Baxter and

They will not leave the city, however, but will move to the Lyric Theatre, where they will remain indefinitely. There are two matinees daily, at 2 and 4 o'clock, and one performance at night at 8:30 o'clock.

"Cabiria," perhaps the most pretentious motion picture ever made, not excepting "Quo Vadis," continues at the Knickerbocker Theatre, where it is pleasing large audiences at each performance. In addition to the pictures there is a large orchestra, which furnishes the incidental music. Although the photo play has already enjoyed several weeks of hearty support by the picture loving public, there has been no falling off in the attendance.

## THE OPEN AIR RESORTS.

Luna, at Coney Island, with the Castle Summer House for the dancers and all sorts of indoor and open air attractions for those who do not care to dance, has been drawing a large attendance even if the cool weather has been a drawback. The management of the park and the Citizens Committee of Coney Island are preparing a series of attractions that will surpass any shown in former years.

Glen Island, on Long Island Sound, which is but a pleasant sail on the Glen Island steamboats, continues to be a favorite resort for picnickers as well as those who go alone or in small parties. There is plenty to entertain the visitor, including dancing and swimming.

North Beach, with its free fireworks twice a week and swimming and dancing every day, offers a pleasant day's outing for those who do not wish a long trip. The large attendance attests the popularity of the resort.

## BARNEY BERNARD'S RISE.

From Terrace Garden Recitations to Abe Potash.

When he was a small boy Barney Bernard gave imitations of John T. Raymond and the Kernell brothers. Not so many years later, for Mr. Bernard is in the early thirties, he won distinction for his creation of the role of Abe Potash. Between these two periods in his artistic career he has run the gamut of stage experience. Like his associate in "Potash and Perlmutter," Alexander Carr, Bernard did not get recognition without years of hard work and observation. He had tried to be a salesman as a youth, but took to acting for a living and came to New York to seek his fortune.

He was 17 then and the first thing he did was to write a Hebrew monologue with which he made a hit at Terrace Garden and a club entertainment. The next step was burlesque with Fred Rieder's "Moulin Rouge" company at Miner's Bowery Theatre. He was told that if he "made good" he would get \$25 a week; if not, he'd get "23" (not dollars). He made good and soon attained the position of principal comedian in Fred Rieder's company. A twenty-six weeks engagement in the "Fiddler on the Roof" company during the Panama Exposition at Buffalo was followed by an offer to join an organization in San Francisco.

The engagement was to be for twenty weeks, but Bernard made such a hit on the coast that he remained for five years, playing all the characters made famous by David Warfield and Sam Bern. In the East and burlesquing Mark Dressler. It was during his stay on the coast that Bernard "lapsed" into Shakespeare. It was a special performance of "The Merchant of Venice" and he had the role of Shylock. The only thing he will admit about that performance is that a critic spoke of him as the young Shylock in captivity, as he was but 23 years of age then.

Bernard returned east seven years ago, appearing in "Across the Pond" with Adolf Phillips. His activities after that included three years with Klaw and Erlanger and Ziegfeld in the support of Adeline Gene in "The Soul Kiss" and "The Silver Star," on the New York Roof with the "Follies of 1908"; with Marie Dressler in "The Boy and the Girl," then a starring role in Sam Bern's role in "The Reluctant Girl," as the German nurse in "The Sleeping Beauty and the Beast," in vaudeville with Eddie Foy in "Up and Down Broadway" and finally two years at the Winter Garden with Gertrude Hoffmann.

In all this experience Mr. Bernard never had a role that even suggested that of Abe Potash, and his debut at the Cohan Theatre in the Montague Glass play a year ago amazed even his most sanguine friends.

"It was a great satisfaction to me," says Mr. Bernard, "to be permitted to create the role of Abe Potash, especially in view of the fears of many Hebrews that Abe and Morris on the stage would be caricatures of the race. As a matter of fact, Potash and Perlmutter are two faithful pictures of a type of Hebrew business man in this and other cities, a type of which there are thousands and thousands of examples."

"They are really very little understood, these Abes and Morris, chiefly because the grinding conditions of poverty that mark the beginning of their careers force them to be business men in every sense of the word from first to last. That makes the average man class them as callous and avaricious, and that is just the reverse of the truth. They are as human and as full of noble qualities as the next man, no matter what his race, if one takes the trouble to understand them. *Misogynists* and *Abe* show on the stage the two greatest Hebrew qualities, love of family and loyalty to friends. Their follies and their mistakes we show too, but they are natural and human and not peculiar to the Hebrews any more than they are peculiar to the English or the Chinese."

## FOY AND THE LITTLE FOYS.

Great Help on the Stage, but Terror at Home.

For several years the Foy brothers have been famous with Eddie Foy, the comedian. They knew him as a musical comedy star and they appeared as genuine humor, which was peculiar to himself. They were interested to learn that he was the father of a large family and that he was bringing them up in New Rochelle. Then came an Actors Home benefit at the Polo Grounds and Foy appeared with a baseball nine made up of his children and himself. They had their picture taken and the picture was widely published. The comedian took his youngsters in vaudeville with him, where they have been a success, but he has his troubles and he told about them recently at the Palace Theatre, where he was appearing.

"It's a trial to tend seven kids in weather like this," he said after he had disengaged Irving Lewis Foy, aged 6, from the overfond embraces of a musical young bear brought over from the wilds of New Rochelle to give rural atmosphere to the act.

"Irving Lewis, my youngest, whom I have just saved from having all the resemblance to his father chewed off his face," continued Foy, "is named

after a dramatic critic. As a result he is already a connoisseur in entertainment of all kinds and can pan to a fare-you-well. In fact his chief line of conversation is roasting other actors. If I remark in the family circle that Joan Sawyer, who is on the bill with us, is dancing in perfect form he cuts in with some speech about her getting thin or intimating the Nigger in the parlor, has feet that do not track.

"I have never been a harsh critic of other players myself and this punning strain in my little lad irks me. It really does. I would change his name were it not that he already plays a stiff game of poker, which also goes with the name of Irving Lewis Foy.

"All my kids have temperament, and a house full of temperament is a house divided against itself artistically, and though the House of Foy has never fallen it has had rude shocks from the buttling of the actors and actresses within. Here's little Irving Lewis Foy with all, and there's Edward Foy, aged 7, who has the mimetic temperament, to speak after the fashion of the highbrow. He thinks that he can do imitations, and night and day he growls like a dog, mews like a cat, caws like a crow, drones like a buzz saw, grunts like a pig, and even imitates his poor old dad. Imagine having a kid who never lets up doing the Harry Gilfill. In the dead vast and middle of the night I have been awakened by Edward practising the blattling of a hungry calf.

"Folk-ama who! I speak of my trials, but believe me, I have many."

"Madeline is 9 years old and fancies herself a mistress of all instruments. Her musical temperament leads her to the ambition of being a whole orchestra. As a result the house is filled with the strains of flute, fife, violin, piano, organ, slip horn, cornet, oboe and Jewshark. One day I caught her playing a balalaika, which she had picked up in some property room. At rehearsal I have to beg her not to tease the musicians in the orchestra to teach her their instruments. When she read that Richard Strauss had added a lot of new instruments to music she begged me to cable for all the junk.

"My Mary is 12, and her temperament runs to recitations. At any hour in my life you are likely to hear 'Dangerous Dan Maarek,' 'Gunga Din,' 'The Face on the Bedroom Floor,' 'Curfew Shall Not Ring To-night,' and 'We Stand at Armageddon and Battle for the Lord.' There are some tough curse words in several of these that make the old man wince, but it's all for art, so I guess it's all right even if the late B. F. Keith did make Clifton Crawford call 'I'll Get a Swig in Hell From Gunga Din.'

"Richard comes close to 14 years. He has the dramatic temperament, and reveals in 'The Ravings of John McCullough,' 'Spartacus,' 'Address to the Gladiators,' and William A. Brady's remarks while rehearsing a mob scene. I get some great earfuls from that kid. He memorizes blank verse like it was baseball percentages, and he plays no favorites, laying a bet on all of them. He shocks to 'Gunga Din.' He is full of good speeches, too. We were over to Francis Wilson's for dinner one night and there was a great mound of violets in the middle of the table, and Wilson, who is a nut on child actors, asked Richard:

"What line from a play describes those violets?"

"Dickie came right back with 'This odorous, amorous, sea of violets,' from Stephen Phillips's 'Ulysses,' and Francis gave him a hand on it and was very much pleased.

"Charles is some boy of 15. His temperament runs to musical comedy. He thinks he is a barytone and I get 'Rocked in the Cradle of the Deep' till his hair curls. He gives imitations of every one from George Forman to Scotti and plays juveniles until we chase him off the porch. He's great company for himself, though.

"Bryan, my eldest, has a real sensible temperament. He's an auto nut, and the result is I get work out of him on the place. I keep my Ford in the hen-house, and it needs some cleaning up. He is the best auto cleaner you could want. He posters me with demands for one of those low speedsters with bucket seats, geared two to one and guaranteed to loop the loop over and around a ninety Simplex. Some day, when all the kids have grown up, I'm going to get that boy a real fast car made by Bob Fitzsimmons in a blacksmith shop.

"There are the temperaments of my family and when they are all sizzling my home is a blend of a riot at Blackwell's Island, a fit in an insane asylum and New Year's eve at a Broadway cafe. My good wife can't afford a temperament and has no time for one. I lost my temperament long ago. I am just a nervous wreck, and I hope I have kidded me out of it. All this week at the Palace I shall be somewhat distraught, for they are playing 'Hamlet' at Stratford-on-Avon, and my heart will be there.

"Well, to end a long story, I would not have another kid for the gross receipts of John D. Rockefeller, but I would not part with any of my mad lads and lassies for the combined output of all the mints in the world."

## BALALAIKA ORCHESTRA COMING.

Imperial Russian Orchestra Reorganized After Many Vicissitudes.

The new Broadway Rose Gardens Theatre and Dance de Pierrette, at Broadway and Fifty-second street, which is to open early this month, has announced that among its features will be the Imperial Russian Balalaika Orchestra, which has not been heard here for three years.

The Balalaika Orchestra takes its name from the instrument its members play, a stringed device in many forms and sizes, yet having a common foundation. It was the primitive musical instrument of Russia and had a conspicuous part in the early music of the priesthood. It was banned by the church, however, with the introduction of Christianity. Thereafter it was neglected and forgotten, being heard only at the very outposts of civilization, where the muskies clung to it as they did to their folklore and folk songs.

A poetic idealist high in the graces of the czar, Mr. Andreoff determined to revive the balalaika for nationalistic reasons. He made such rapid progress with the work, both as teacher and orchestra conductor, that he established the popularity of the balalaika not only in Russia but in England. There he attracted the attention of interests closely allied with Klaw & Erlanger, with the result that the big orchestra undertook an extensive American tour five years ago. It was an artistic triumph, but it was a financial failure because the orchestra was too little known here to attract paying receipts.

Two years later a second American tour was arranged by Max Rabinoff and Ben H. Atwell on the theory that the money lost by the original management had paved the way for successful exploitation of the orchestra. This premise proved correct and the organiza-

AMUSEMENTS.

Winter Garden

THE PASSING SHOW OF 1914

CAST & CHORUS OF 125

39th St. TO-MORROW NIGHT

THIRD PARTY

TAYLOR HOLMES AND WALTER JONES

CASINO

PAUL J. RAINEY'S 1914 AFRICAN HUNT PICTURES

CASINO SPECIAL

THE DANCING DUCHESS

JOAN SAWYER

JACK WILSON

ADELAIDE & J. J. HUGHES

LEW DOCKSTADER

JOSEPH SANTLEY

RAY SAMUELS

HAMMERSTEIN'S ROOF

TO-DAY (SUN.)

STELLA MAYHEW

17 BIG ACTS

LONGACRE

161 TIMES THE FUNNIEST FARCE IN THE WORLD

A PAIR OF SIXES

STRAND

JARDIN OF DANSE ROOF

MAXINE ELLIOTT'S

REMOVAL NOTICE

TO-MORROW NIGHT—185th TIME

TOO MANY COOKS

COMEDY

KITTY DONER

SYLVESTER SCHAEFFER

NEW AMSTERDAM

ZIEGFELD FOLLIES

BEST OF THE SERIES!

ZIEGFELD DANSE DE FOLLIES

COHAN'S THEATRE

438 TH PERFORMANCES

POTASH & PERLMUTTER

HUDSON

THE DUMMY

REPUBLIC

FRIDAY EVE 8:20

CABIRIA

VITAGRAPH

FINAL WEEK COMING TOMORROW

CLARA KIMBALL YOUNG

"MY OFFICIAL WIFE"

"UNCLE BILL"

COMPLETE CHANGE OF PROGRAM

NEW BRIGHTON

CONCERN TO-DAY 2:30 AND 8:30

W. H. THOMPSON

FRANCIS FRENCH & EIS

TRAPEZISTS

WILLIAMS & DARTRELL